

SAN FRANCISCO DE BORJA approved by

AND

THE THEME OF DESENGAÑO

IN

Shirley B. White
Director

FOUR SEVENTEENTH CENTURY SPANISH PLAYS

Examining Committee

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Desengaño or disillusionment with the world is a recurrent theme in seventeenth century Spanish literature. It appears in all genres: prose fiction, poetry, and drama. Preoccupation with the theme of desengaño represents a sincere concern--a reflection of deeply felt problems--rather than merely a literary affectation. In the drama of the seventeenth century this somber note becomes accentuated as the century progresses. In the writings of Pedro Calderón de la Barca and playwrights of his cycle the treatment of the theme of desengaño is more frequent than in the works of earlier playwrights like Lope de Vega and his contemporaries.

Desengaño is not contempt for the world; rather, it is disillusionment or disenchantment with the world. For the ascetic or the mystic, life on earth is a transitory state. It is a moment of testing and preparation for eternity. While on earth man can speculate with the talents entrusted to him; he can attempt to fulfill his purpose in life. As man begins to realize that he has been placed in the midst of a world of conflicts and contradictions, he feels a need to free himself from the world. Although he becomes disillusioned, he does not descend to a state of utter pessimism; it would be impossible for one who believes

in the tenets of the Catholic faith to experience utter pessimism. Otis Greene describes disillusionment or disenchantment as circumstantial pessimism--quoad vitam. Included in the classification of circumstantial pessimism is a wide range of attitudes: the world is thought to be evil, yet there are solutions which have the power to cure these ills.¹ Each man must seek his own solution, whether it be in education, a new sense of morals, or religion. Firmly grounded in Catholic dogma and designed to exalt the Catholic faith, the religious drama of seventeenth century Spain was able to offer an answer to the problem of desengaño that would be acceptable to playgoers of the time. The best known dramatic work in which the problem is presented and solved is Calderón's La Vida es Sueño, but in numerous lesser known plays the problem is at the core of the dramatic conflict.

The purpose of this paper is to explore the treatment of the theme of desengaño in four seventeenth century dramatic works which have as their central figure San Francisco de Borja, third General of the Society of Jesus. Three of these works are comedias de santos--three act plays of saints' lives; the comedia was the standard form of a full length dramatic work. One of these works is an auto sacramental, a one-act religious allegory, a form that

¹Otis H. Greene, Spain and the Western Tradition (Madison, Wisconsin, 1965) III, 338.

was brought to perfection by Calderón.

El Gran Duque de Gandía, attributed to Calderón, is believed to have been written for performance in Madrid during the celebration of the canonization of San Francisco de Borja in 1671.² The comedia has only recently been brought to the attention of the scholarly world. In 1958 discovery of the manuscript, which carries no author's name, was made in the castle of Mladá Vožice in Bohemia by the Commission for a list of manuscripts in Czechoslovakia;³ the text was published in 1963 by Václav Černý together with an introduction in which Černý presents arguments in support of his attribution of the play to Calderón. Černý believes that the comedia found in Bohemia may be the play on Francisco de Borja which is considered by some critics to have been lost or forgotten.⁴

The two other comedias on San Francisco de Borja that have been preserved, El Fénix de España, San Francisco de Borja and San Francisco de Borja, Duque de Gandía, are believed to be the work of seventeenth century Jesuit playwrights: El Fénix de España is thought to have been written by Padre Diego de Calleja; San Francisco de Borja, Duque de

²Václav Černý, ed., El Gran Duque de Gandía (Introduction) (Prague, 1963), p. 11-15.

³Ibid. p. 18.

⁴Ibid. p. 10.

Gandía, is credited to Padre Pedro de Fomperosa. These comedias de santos were written for the celebrations of the canonization of San Francisco de Borja in 1671. San Francisco de Borja, Duque de Gandía was presented on the day of San Lorenzo, August 10, 1671; El Fénix de España was presented the following afternoon.⁵ Both comedias are readily accessible in Volume XIV of the Biblioteca de Autores Españoles.

The auto sacramental entitled El Gran Duque de Gandía has survived in a collection of anonymous manuscripts entitled Mano escrito, autos de diferentes ingenios and is available in a printed edition based on the manuscript. This auto did not appear on Calderón's list of his own dramatic works compiled in 1680 for the Duque de Veragua; Valbuena Prat, however, assigns the auto to Calderón on the basis of stylistic criteria.⁶ The attribution of authorship has not been seriously challenged. Černý believes that the auto was based on the comedia, perhaps written for the same festivities for which he believed that the comedia was written.⁷

⁵Juan Eugenio Hartzenbusch, ed., Comedias de Calderón de la Barca, IV, Biblioteca de Autores Españoles, XIV (Madrid, 1921), p. 680.

⁶Angel Valbuena Prat, ed., Obras Completas de Calderón de la Barca, III (Madrid, 1952), p. 110.

⁷Černý, p.33-34.

The career of Francisco de Borja, principal character of these four plays, lends itself admirably to the dramatization of the theme of desengaño. Born in 1510 to Juan de Borja, third Duke of Gandía, and Juana de Aragon, Francisco de Borja was the eldest of seven children.⁸ Francisco was descended from an illustrious ancestry: on the maternal side he was the great-grandson of Ferdinand of Aragon; on the paternal side he was the great-grandson of Pope Alexander VI. As an historical figure Francisco belongs among the greatest of the Spanish nobles, for the Dukes of Gandía were one of the twenty families recognized as grandees of the first class by Charles V in 1520.

The deeply religious tastes of Francisco de Borja began to develop in early childhood. When riots broke out in Gandía in 1520 the castle of his father was seized and sacked. The family having been forced to flee, Francisco, a small boy of ten, was taken to the home of his uncle, Archbishop Don Juan de Aragon, at Saragossa. In the household of his uncle his devotion to the faith was encouraged. There he also received an education which would prepare him to assume an active role in court circles.

⁸Biographical data used in this paper is based on four sources: L. Collison-Morley, The Story of the Borgias (London, 1932); John Fyvie, Story of the Borgias (New York, 1913); Frederick William Rolfe, History of the Borgias (New York, 1931); Stewart Rose, St. Ignatius Loyola and the Early Jesuits (New York, 1891).

At the age of fourteen Francisco served as a page of honor to the Infanta Doña Catalina, sister of the Emperor Charles V. In 1525 he returned to his studies in Saragossa, remaining there until after his seventeenth birthday.

Francisco was about seventeen when he experienced his first encounter with Ignatius Loyola, who was later to receive Francisco as a son into the Society of Jesus. Riding through Alcalá one day, he saw a man being hauled to prison by officers of the Inquisition. Impressed by the nobility of the man's expression, Francisco stopped to gaze. Not realizing that in twenty-five years he would become firm friends with this man, Ignatius Loyola, Francisco rode on undisturbed by the interruption.

From Saragossa Francisco went to the Court of Charles V, where he won the hand of Doña Leonor de Castro, a young woman of noble Portuguese lineage. To give imperial approval to the marriage, Charles V created Francisco Marqués de Lombay. For the next six years Marqués Francisco de Borja devoted himself to fulfilling the duties of a husband, father, and courtier. In 1535 and 1536 he distinguished himself as a soldier when he accompanied Charles V on campaigns to Africa, Portugal, and Provence.

The turning point in the life of Francisco de Borja occurred in 1539 when the Empress Doña Isabel died from a sudden illness. As lord and lady in waiting to the Empress,

Francisco and his wife were entrusted with the duty of escorting her body to its final resting place in Granada:

It was the duty of all those who accompanied the dead queen to go down, one after another, into the tomb, raise the lid of the coffin and swear that the body was really that of Dona Isabel. The sight of the body of his beloved mistress, which was showing unmistakable signs of decomposition after the sixteen days' journey, made an indelible impression upon Don Francisco, which was reinforced by his deep religious convictions.⁹

At this significant moment Francisco became disillusioned with the world. Seeing death, which no mortal man escapes, in all its ugliness, he resolved to qualify for life eternal.¹⁰ Although Francisco experienced this feeling of desengaño, he showed no immediate desire to remove himself from the world or to give up his duties in the court.

When Francisco returned to Toledo he was appointed Viceroy of Catalonia by the Emperor. Discharging his duties with zeal, he enacted reforms for the welfare of the people. Even so, at the same time his detachment from the world was becoming noticeable.

⁹Collison-Morley, p. 312.

¹⁰Rolfe, p. 345.

At the death of his father, Duke Don Juan de Borja, in 1543, Francisco inherited the dukedom of Gandía. Resigning the viceroyalty of Catalonia, Francisco returned to the court, where for a time his worldly ties seemingly became stronger. Although he still entertained thoughts of leaving the world, Francisco was not yet ready to do so.

The death of the Duchess in 1546 left Francisco bereaved and further disillusioned. Francisco was now ready to detach himself from the world; the ties which had bound him were gradually being broken. After having met Padre Pierre Lefevre (Pedro Fabro), a member of the Society of Jesus, Francisco wrote a resolution to General Ignatius Loyola expressing a desire to join the new and growing order. Even though Loyola was pleased to receive a duke into his company, he reminded Francisco that he must put his estates in order, thus removing all earthly attachments, before he entered the Society of Jesus.

Finally in 1550 Francisco de Borja left the duchy of Gandía to go to Rome to renounce the world. On Whit Saturday of 1551 he was ordained priest; the Duke of Gandía disappeared in Padre Francisco de Borja. Francisco labored humbly and persistently in the Society of Jesus, never becoming proud or haughty. From 1561 until 1565 he served as Vicar-General of the Society of Jesus; in 1565 he was elected General of the Society.

On October 1, 1572, Padre Francisco died at the age of sixty-two. The last words of the faithful devoted Jesuit general reflect the feelings of a small Christian child-- "A Jesús quiero."¹¹ In 1624 Francisco de Borja was beatified by Urban VIII; on April 11, 1671, Clement XI solemnly canonized Saint Francisco de Borja. October 10 marks his feast in the calendar of saints--the saint in the house of the Borjas.

San Francisco de Borja is significant as a literary figure, for his life consists of admirable achievements which appeal to the national pride of the Spaniard. The plays in which he appears were written for a specific purpose--to celebrate the canonization of a Spaniard who achieved sainthood. In using San Francisco as the subject of the comedias, the authors exalt the spirit of a nation founded on tradition and religious belief. The dramatic creations of seventeenth century Spain are predominantly characterized by these recurrent themes: honor, the glorification of the monarchy, love, exaltation of the Catholic faith, and the national pride of the Spaniard. In the life and deeds of San Francisco these same themes prevail; thus, in these comedias, San Francisco becomes a symbol of the Spanish spirit and character.

¹¹Rolfe, p. 370.

In each of these four comedias about San Francisco de Borja the main theme of desengaño remains constant while the plot and action vary. As will be seen, a clear pattern in the development of the theme emerges from the four plots. Different periods in the life of San Francisco are dramatized by each author; in certain instances the author may deviate from the chronology in order to make the comedia more logical and convincing.

El Gran Duque de Gandía by Calderón elucidates the theme of desengaño by encompassing episodes in the life of San Francisco from the death of Empress Isabel in 1539 until his reception into the Society of Jesus in 1551. In this comedia Calderón attempts to show the process of achieving sainthood, not just the culminating state of perfection. Each act treats a crisis in the life of San Francisco; each crisis has a direct bearing on his decision to turn away from the world to solve his problem of desengaño. Because Calderón wants to emphasize the effect that the death of Isabel has on San Francisco, he changes the order of events in San Francisco's life; in the play Charles V appoints San Francisco Viceroy of Catalonia before the death of the Empress. Otherwise, as Francisco is portrayed by Calderón, he would not have accepted this post after the Empress' death.

The subplots of this comedia which involve the servants and the sons of San Francisco run parallel to the main action.

The supporting characters, whose interests are earthly achievements, form a contrast with the main character, San Francisco, who gradually begins to renounce the world and all of its false grandeur.

The opening scenes of Act I establish Francisco as a courtier, the Marqués de Lombay, who is intimately involved in activities of the court. Charles V has come to visit the Marqués to appoint him Viceroy of Catalonia. The conversation between the Marqués and Charles V enhances the aristocratic, worldly tone of the setting, which serves to point up a striking contrast to the motif of the corruption of the flesh, introduced when the death of the Empress is announced before the end of the act. The death of the Empress is the first crisis in the life of San Francisco; this event marks the beginning of the Marqués' gradual desengaño. At the end of Act I the soliloquy of the Marqués reveals that he has recognized the ugliness of physical life:

Bellísimo desengaño,
 en vano leerte intento,
 si de esos borrones gloria
 mucha traslada ya el cielo.
 Ahora conozco,
 espíritu bello,
 Que todo lo hermoso
 prestabas al cuerpo.
 (1002-1009)

By the end of Act I the Marqués has achieved the first step in the process of becoming a saint; he is ready to accept the will of God. Although he is experiencing disillusionment with the world, he is not falling into a condition

of utter pessimism; his attention is being directed toward a more divine existence:

¡De estas augustas cenizas
que esperaban mis deseos!
Pues ya yo soy más, si ellas
no apelan a lo que fueron.
Pues despierte en ellas
el alma del sueño,
no se muera todo.
Viva por lo menos
la razón diciendo:
No más mi esperanza,
sirva a mortal dueño.
(1025-1035)

Intermingled in the main action are incidents concerning the Society of Jesus: in Act I there is a short scene in Rome at which time a Papal decree confirms the organization of the Society; in Act II Padre Fabro, a member of the Society, comes to visit the Marqués to discuss the construction of a Jesuit school in Gandía. Padre Fabro's visit gives the Marqués an opportunity to learn about the Society and its purpose.

As the Marqués begins to turn away from the world, the other characters seem to sense his change of attitude. Toward the end of Act II Don Carlos, son of the Marqués, and Sansón, his servant, discover the Marqués in his room writing a letter. Above the table is a crucifix; at his feet is a skull. Suddenly the Marqués drops the pen with which he has been writing and falls asleep. While he sleeps, he dreams; in the dream he is warned that he will lose his father and Leonor, his wife. As soon as he awakens the servant brings him a letter announcing the death of

his father, third Duke of Gandía. The Marqués realizes that his dream foretold the truth; he had lost his father and he was going to lose Leonor. Surrendering himself into the hands of God, the Marqués completes another step in attaining sainthood:

Mi voluntad es la tuya,
Nada quiero sino a tí,
Y pues libre quedo así
y en tí solo mi amor fundo,
Yo sabré dejar al mundo,
antes que él me deje a mí.
(2214-2219)

In Act III Francisco appears as the Duke of Grandía; he has inherited his father's title and estates, but these earthly gains do not satisfy his spirit. The Duke prays earnestly to God, asking for strength to face these disappointments in his life. The solution to his problem becomes clearer at the climatic moment in the plot when he writes a letter to Padre Ignacio expressing a desire to enter the Society of Jesus. Because the Duke is a rational and sincere character, he realizes the profound change that is about to occur in his life:

dejándolo al mundo todo,
algo más para ser menos.
(2403-2404)

The Duke must settle his affairs with the court and with his family before he can leave the world; he calls forth Don Carlos to place upon his shoulders the government of the estates. His next duty is to explain to the Emperor his plan of entering the Society of Jesus; from the Emperor the Duke

receives permission to retire from Gandía. The Emperor seems to understand the aspirations of the Duke; during their conversation the remarks by the Duke further emphasize the motif of desengaño:

Parecióme bien entonces
el mundo, que es sin zozobra
bella estancia el mar, si el viento
da en favorecer la popa,
hasta que...yo ví en la corte
una dama: así le dora
mi desengaño el dolor,
que ocasión habrá en que rompa
esta venda a mi silencio,
en cuya belleza todas
las mentiras cortesanas
eran verdades hermosas.
(2939-2952)

After the Duke has put his earthly affairs in order, he journeys to Rome, where he is warmly received by Padre Ignacio. The humble Duke explains that he has broken the chains which bound him to the world; the day has arrived for him to leave the grandeur of being a duke and enter the service of the Lord. Believing that the Duke is following the will of God, Padre Ignacio proceeds to explain that even though Francisco is a gran duque he must prepare himself before he can formally become a member of the Society. Padre Ignacio foresees a glorious future for Francisco de Borja:

Allí volviéndole al mundo
cuanto os prestó su grandeza,
humilde, pobre, y desnudo
os vestiréis la librea
de Cristo para que seguir,
siervo fiel, sus sacras huellas;
y para que también grande
la casa de Dios os vea,
subiréis del sacerdocio
a la dignidad suprema.

Norte allí de penitentes
 espejo de anacoretas,
 heroico ejemplar de España
 os buscara su nobleza
 concluyéndose a no pocas
 imitaciones excelsas.
 (3400-3415)

Francisco de Borja finds the answer to his desengaño; he fulfills the requirements for achieving sainthood. In this comedia Calderón has dramatically outlined the steps that Francisco made to detach himself from the world. Although Francisco is presented in critical moments of his life, he remains a rational character throughout the play. By dramatizing the process of achieving sainthood, Calderón has an opportunity to justify the praise he attributes to Francisco: the problem is posed by the circumstances of San Francisco's life; he solves the problem with divine inspiration from God.

El Fénix de España, San Francisco de Borja dramatizes the period of San Francisco's life nine or ten years after the death of Empress Isabel. Living in a hermitage near Oñate, San Francisco has found the solution to his problem of desengaño by becoming a member of the Society of Jesus. In the action of this comedia, which occurs near Oñate, Valladolid, and Rome, the playwright has taken certain liberties with the chronology of the life of San Francisco. The main focus of the plot is not directly on San Francisco; rather it is on the impact that his life has on the supporting characters. This comedia introduces two allegorical characters

into the action--an Angel and the Devil--but their role is subordinated to the main theme. In presenting this portion of San Francisco's life, the author is able to project propaganda for the Society of Jesus while illustrating character changes in the other individuals in the play.

In the opening scene the setting is a forest near Ñate where Carlos, a bandit, and Don Sancho, a kinsman of San Francisco, plot to murder Don Álvaro, the son of San Francisco. Don Álvaro has inherited his father's title, his estate, and has won the hand of Doña Beatriz. Don Sancho, cousin of Doña Beatriz, also loves her, but he is not able to profess his love because of Don Álvaro. For this reason Don Sancho desires that Carlos kill Don Álvaro. Because Carlos seeks revenge from San Francisco, he is more than willing to fulfill the wishes of Don Sancho.

At this point in the action Don Sancho has certain premonitions concerning his future. Calvete, the servant of Don Sancho, awakes from a dream in which two events occurred: Carlos was carried away by the Devil; Don Sancho became a member of the Society of Jesus. Don Sancho experiences an initial realization that he is struggling with an internal battle; he tries to push these thoughts out of his mind:

¡Qué de veces ¡ay de mí!
 Lucha con mi pensamiento
 Este religioso intento!
 Pero es vano frenesí.
 Alvaro muera, por mas
 Que me intente reprender,
 Pues tan fácil me has de ser
 Matarle.

(I, iii, 575a)

Although San Francisco does not appear in these early scenes, his influence is reflected through the dialogues between the other characters. San Francisco enters the action at the same moment as the intended shooting of Don Álvaro, forcing Carlos to delay the plan. Don Álvaro and Doña Beatriz have come to visit San Francisco to ask him to bless their marriage; Carlos and Don Sancho are at the hermitage to execute their plan to murder Don Álvaro. San Francisco speaks to them in a strange manner which seems to indicate that he knew of the attempted murder:

A Dios se las dad...-Y á cuenta
 También de que os ha librado
 Hoy de un riesgo, en que murierais,
 Si no os hubiera librado
 Su altísima providencia.

(I, ix, 577b)

While Doña Beatriz and Don Álvaro are still at the hermitage, San Francisco receives a letter from Rome which says that he has been deemed worthy to become a Cardinal. San Francisco is honored upon receiving this news, but he has surrendered his life to the will of God; therefore, he replies with the words of a devout Jesuit who desires no earthly ties:

Que aunque es verdad que agradezco
 Al Papa honra tan suprema,
 La Compañía no admite
 Estas dignidades; fuera
 De que yo me hallo por mí
 Incapaz de merecerla.

(I, x, 577c)

San Francisco's exemplary life not only influences his immediate family but also the Emperor Charles V. At the close of Act I the Emperor visits San Francisco at the hermitage; at this time San Francisco explains the motive which prompted him to leave the world. It was the horror and the ugliness of the dead Empress Isabel that had turned him away from the vanity of life. Remembering the disheartenment caused by her death, the Emperor recognizes San Francisco's sincerity and commends him on his decision:

Fénix de Espana seréis,
 Pues de tan noble cenizas
 Empezáis a renacer.

(II, xiv, 579b)

Each character seems to experience certain feelings of desengaño as the action continues to develop. San Francisco's life offers them reassurance that can help them solve their problems. An example of this influence is illustrated through the figure of Marcela, who had been a member of the bandits, but had been converted by the preaching of San Francisco. In Act II the dramatic action is intensified when Carlos shoots Marcela because she wanted him to confess and repent of his sins. In the following scene there is a transition from realism to allegory when the character of

the Devil appears in the human form of Marcela. Since the Devil assumes a human form the other characters still recognize the figure as Marcela. Because Marcela had become so devoted to San Francisco, the Devil thinks that taking her form will furnish an opportunity to challenge the virtuous life of San Francisco:

Valido de mi cautela
Y su forma, he de turbar
De sus obras la eficacia,
De sus virtudes la paz,
De su santidad lo heroico.
(II, ii, 580b)

Of all the characters in the play Don Sancho experiences the most pronounced change in his life; at earlier points in the action suggestions are made about Don Sancho entering the Society of Jesus but at this time he is not ready to satisfy the needs of his desengaño. In Act II, when Don Sancho goes to visit San Francisco, the suppressed thoughts of Don Sancho's desengaño are revealed; San Francisco recognizes his problem:

Creedme, que en esta vida
No hay bienes que no sean males
Si de ver a Dios nos privan,
Ni males que no sean bienes
Si en su amor nos ejercitan.
(II, ix, 582a)

San Francisco replies with an answer for the troubled spirit of Don Sancho: that God wants Don Sancho to enter the Society of Jesus. Don Sancho becomes disturbed and angered; he is still not ready to make the decision.

Emperor Charles V also is striving for peace within his weary body; he is planning to go to Yuste where he can retire from the world. Concerned about preparing himself for life eternal the Emperor goes to visit San Francisco again in Act II; he asks that San Francisco commend him to the grace of God. In the ensuing dialogue, a coming event--the death of the Emperor--is foreshadowed:

Mañana me parto a Yuste;
Que no veo, Duque, el día
De prevenirme a la muerte
Que ya cercana me avisa.
(II, xxiii, 583c)

In Act III the conversation between Calvete and Carlos reveals that Charles V has died. The setting for the first scene is in Rome where San Francisco has just finished preaching the funeral service for the Emperor. Don Álvaro is dressed in black; he speaks about the relationship between the dead Emperor and San Francisco:

Bien con las obligaciones
Del respeto y del cariño
Que a Carlos tuvo mi padre
En sus honras ha cumplido.
(III, ii, 587c)

The center of the action changes from Rome to the hermitage in Oñate. San Francisco's earlier suggestions have caused Don Sancho to seek an answer to his desengaño; the ultimate decision which is now disclosed to San Francisco at the hermitage constitutes the climax of the comedia:

Ya que a quebrar con el mundo
 De una vez me determino,
 Y ya que mi pensamiento
 Anda huyendo de mis vicios,
 Quisiera en la Compañía
 (Bien que me conozco indigno)
 De vida tan mal gastada
 Satisfacer los delitos.
 (III, viii, 589b)

San Francisco welcomes the decision of Don Sancho, but warns him not to despair if people should scoff at his decision. After explaining that Don Sancho will become a novicio before he becomes a member of the Society, San Francisco asks that God bless Don Sancho.

Surprised to see Don Sancho with the novicios, the other characters finally recognize the change in his life. Toward the end of Act III Don Sancho appears in the Jesuit habit; he explains the source of his happiness:

Al Padre Borja siempre agradecido,
 Confesaré que vuestra casa ha sido
 El todo de mi suerte.
 ¡Gracias a Dios que mi dolor advierte
 En los recuerdos de mi vana historia
 Que anda sin mi deseo la memoria!
 (III, xxi, 592b-c)

The impact of San Francisco's influence is confirmed when the second allegorical figure appears in the final scene of the play; while music plays in the background, an Angel seated on a throne descends to the center of the stage to prophesy the future of San Francisco de Borja:

Llegad todos, porque el cielo,
 Para que a todos alcancen,
 De las glorias de Francisco
 Quiere hacer pública alarde.

No a culpa tuya atribuyas
 ¡Oh Borja! el que naufragase
 El bajel que se perdió
 Porque no quiso salvarse.
 Dios hizo mucho por él,
 Ya tú lo viste; y el darle
 Tan recios toques, fué efecto
 De tus ruegos eficaces.
 Viendo tu aflicción humilde,
 Me manda que de su parte,
 Como a triste te consuele
 Y como a humilde te ensalce.
 General te quiere hacer
 De su Compañía, y fiarte
 El cargo de aquel tan suyo
 Lucido escuadrón volante.
 (III, xxvii, 594b)

The divine words of the Angel represent the attitude of all of the characters; the prophecy also further clarifies the dramatic purpose of this comedia:

Hasta tus hijos escriban
 Comedias, para mostrarle
 Al mundo que están ajenos
 Aun de lo que están ajenos
 Aun de lo que están capaces:
 Para que sepan todos los mortales
 Cuanto honra Dios a quien procura honrarle.
 (III, xxvii, 594c)

In San Francisco de Borja, Duque de Gandía the theme of desengaño and the figure, San Francisco de Borja, are presented by employing the technique of abstract figures. The author attempts to portray the process of achieving sainthood, but the style and construction of the comedia is clumsy and often unintellectual; it seems that the performance of this comedia would require the use of mechanized devices and an elaborate stage setting. Large portions of the life of San Francisco are summarized by the abstract

figures; the focus of attention is on San Francisco as a result of his relationships with the other characters.

At the beginning of the play La Virtud descends from heaven to encourage San Francisco while El Demonio ascends from hell to tempt San Francisco. La Virtud calls forth El Tiempo, whose power can help La Virtud assist San Francisco in achieving sainthood. The speech by La Virtud summarizes San Francisco's life up to the point where the action commences; at this time he is living in Gandía with his family. In this speech two sources of San Francisco's desengaño are revealed: the death of the Empress Isabel and the death of his father.

Following the exposition there develops a romantic intrigue between Doña Juana, lady-in-waiting to the Duquesa, and Don Antonio, cousin of San Francisco; resembling a comedia de capa y espada, this subplot projects a battle of personal ambitions. Through the use of external devices false accusations complicate the intrigue providing El Demonio an opportunity to add disturbing elements to San Francisco's developing desengaño; San Francisco is thought to be in love with Doña Juana. He is directly involved in this intrigue as he continues to proceed along the path of disenchantment, and as his influence begins to affect Don Antonio.

Toward the close of Act I San Francisco has an experience which forewarns him of another death; a voice from a

crucifix prophecies that his wife, Leonor, is to die. In the following scene the announcement of her death is made by the servants. Upon hearing this news, San Francisco leaves the other characters so that he can be alone. Alluding to the Society of Jesus, he voices his determination to dedicate himself to the Lord:

Y así mientras que prosigo
con la voz, hablen las senas
De mi corazón, y pues
Le mirais, vereis, impresas
Dentro de sí estas palabras,
Que en vos solo son enteras:
"Francisco de Borja, busca
De mi Jesús la bandera."
(I, xiv, 562b)

While the feelings of desengaño are gradually encompassing the whole spirit of San Francisco, he continues to hear the voices of La Virtud on one side of him and El Demonio on the other:

Yo oí dos distintas voces
De dos conceptos distintos,
El uno encubriendo el riesgo,
Y otro mostrando el peligro.
El uno, con sus traiciones
Disfrazando aquel hechizo,
Tenía como violenta
La voz en lo persuasivo.
El otro, dulce tirano
De potencias y sentidos,
Dejaba con tanta fuerza
Sin mérito al albedrío;
Y esta voz se parecía
A aquella que en mal distintos
Acentos, en aquel sueño,
Que la siguiera me dijo.
(II, vi, 564c)

By the end of Act II El Demonio has symbolically been conquered: Don Antonio comes to San Francisco asking for

spiritual guidance; La Virtud begins to prophesy the future greatness of San Francisco.

In Act III La Virtud again summons El Tiempo; the purpose of their dialogue is to **cover** later events in San Francisco's life which are not dramatized in the comedia: his journey to Rome to make known to Loyola his desire to enter the Society of Jesus, and his visit with the Emperor to request permission to retire from Gandía. Before this point in the plot San Francisco had not made public his decision to leave the world; when Don Antonio comes to visit San Francisco in Act III, San Francisco reveals his feelings about the vanity of life. By comparing physical life to a lovely garden San Francisco emphasizes the brevity of man's time on earth and the disappointments he must face while he exists:

Este mundo es un pensil,
Que la ceguedad le hace
Una apacible armonía
De lo vistoso y lo suave.
Flores son cuantas delicias
Mueren el punto que nacen,
Y está el engaño fingiendo
A lo caduco durable.
Estas flores un ejemplo
Y en peligro juntos traen.
(III, iv, 568c)

Once San Francisco's decision is disclosed, the procedure he follows to break the chains with the world is similar to the action of the other comedias. From the Emperor he receives a letter saying that he may place the administration of his estates in Gandía in the hands

of Don Carlos, his son. San Francisco calls forth Don Carlos to discuss with him the plan of leaving Gandía and entering the Society of Jesus; Don Carlos receives advice concerning the estates and also concerning his personal life.

After San Francisco has completed his earthly duties, the playwright moves immediately to San Francisco's death, omitting his life in the Society of Jesus. In the closing scenes Un Ángel descends from heaven to tell San Francisco that his life on earth is drawing to an end. La Virtud and El Tiempo realize what is happening; El Tiempo turns the stage and San Francisco is revealed on his deathbed. Surrounded by the fathers of the Society of Jesus, San Francisco lies there dressed in the Jesuit robes. Music is playing softly in the background:

Abrid las puertas, abrid,
Príncipes del claro reino.
Para que entre a gozarle
Francisco en todo lo eterno.
(III, xix, 572b-c)

San Francisco de Borja commends his soul to the hands of the Lord; the spirit of Jesus comes down to carry him to his eternal home. Death consumes the body of Francisco, but El Tiempo and La Virtud confirm his everlasting fame as an honored saint who devoted himself to the divine things of heaven:

Más felice será cuando
Con milagros y portento
Le celebran sus virtudes.

Mas feliz será si haciendo
 Urbano Octavo el exámen
 Canónica, en su decreto
 Le beatificare,
 Mas feliz será, llegando
 Aquel venturoso tiempo
 En que le canonizare,
 El grande Clemente Decimo.
 (III, xix, 572c)

The auto sacramental, El Gran Duque de Gandía, San Francisco de Borja, attributed to Calderón, dramatizes two levels of action: the author allegorizes the fall of man and the promise of redemption; at the same time he treats one aspect of the life of San Francisco de Borja. On the allegorical level El Hombre is dependent on La Naturaleza Humana (the Empress); he is her mayordomo mayor with the responsibility of governing and dispensing her possessions. El Demonio and La Vanidad, enemies of God and El Hombre, plot to destroy El Hombre-- God's creation. They appeal to the vanity and pride of El Hombre; the attempt being a failure, they decide to murder La Naturaleza so that El Hombre will recognize the horror of physical life and aspire to immortality:

Mi dicha fue vana
 desconfío de mi ser,
 que si no es hoy lo que ayer,
 no será lo que hoy mañana.
 (103b)

Having command over the four seasons, El Hombre summons them to bring gifts to La Naturaleza to entertain her: El Invierno enters with a glass of water symbolizing the baptismal waters; La Primavera brings forth a bouquet of flowers, attributes of the Virgin Mary; El Estío enters

with ears of corn symbolizing the sacramental bread; finally El Otoño carries in an apple. Of all the earthly treasures, the apple is the only one which does not symbolize divine power; therefore, El Demonio has La Vanidad place his poison into the apple. Intrigued by the beauty of the apple, La Naturaleza is moved to eat it; immediately the poison engulfs her body and she falls dead. Symbolically the death of La Naturaleza represents man's fall from grace and his subjection to sin:

La gran Naturaleza
ya se muere, ya expira.
Estos son paraísomos
últimos de sus días.
Perdí, perdí la gracia,
perdí, perdí la vida.

(106a)

Because man has lost his grace, he must be expelled from Paradise. El Paraíso (the Emperor) then commands El Hombre to carry the coffin of La Naturaleza to La Tierra--man is forced to bear the weight of original sin. La Tierra orders El Hombre to confirm the identity of the corpse. When El Hombre opens the casket, he sees nothing but a skeleton; he faces the horror of the corruption of her physical body. Meeting reality in such corruption causes El Hombre to experience disillusionment with La Vida:

¿Para qué subtilizas
tanto el discurso, si llego
a conocer que fue fuego
lo que ahora aun no hay cenizas?
No más, que me atemorizas,
Sombra vil, figura vana,
fantasma y sombra liviana.
Mortales, ¡llegad a ver
aun quien no es hoy lo que ayer,
no será lo que hoy mañana.

(109a)

After the body of La Naturaleza is placed at the foot of a tree, El Demonio comes again to tempt El Hombre. El Hombre resists this temptation with the only hope he knows--el árbol de la vida: thereupon, El Hombre embraces the tree which suddenly becomes a cross; the tree of life offers eternal salvation for El Hombre. El Demonio realizes that he has failed in his efforts to conquer El Hombre:

Arco de Paz Celestial
a quien pulen y dibujan
esmaltes de sangre y nieve,
color verde, roja, y rubia,
refugio de pecadores,
muchas es tu grandeza, mucha.
(110a)

In answer to the petitions of El Hombre, La Religión (Society of Jesus) comes to stand upon the cross offering a solution to El Hombre-- the church:

Entra en ella, porque seas
de su edificio columna,
que tu vida y penitencia
tanto tu persona ilustra,
que por virtud y valor
será tu grandeza mucha.
El Hombre eres, y de ti
descenderá quien con justas
adoraciones merezca
templos, altares, y urnas.
(110b)

After the death of La Naturaleza, El Hombre experienced the consequences of original sin in his earthly life; the impact of this event compelled him to desire the everlasting assurance of spiritual life. He sought the answer and ultimately through divine grace it was disclosed to him. In the life of San Francisco de Borja this dramatic event corresponds to the decisive moment when he began to turn

his back on the world; the author dramatizes this crisis to present the motif of desengaño, offering a solution to the problem which would be acceptable to a Catholic society.

Through the figure of San Francisco de Borja the authors of these four seventeenth century dramas have presented attitudes and characteristics that are peculiar to the Spanish spirit. Reflective of the temper of seventeenth century Spain, the playwrights project the theme of desengaño--an element of Spanish baroque naturalism--an individual expression of introspective analysis. San Francisco is the means by which this theme is presented; his life exemplifies nobility, honor, and devotion to the faith. Each work succeeds in crediting praise to him; the authors attempt to justify this praise through plot and action. He is presented as the Marqués de Lombay, the Gran Duque de Gandía, and a Saint. Since San Francisco was directly involved in the work of the Society of Jesus, each author makes references to the organization in the action of his play; it is significant that at the time of the canonization of San Francisco in 1671 the Jesuits were a powerful influence at the Spanish court.

El Gran Duque de Gandía illustrates the most logical and most convincing development of the main theme. The complication of the plot follows a chronological sequence which emphasizes the turning points in the life of San Francisco. Bringing an analytical, speculative mind to

bear on the treatment of the theme of desengaño, Calderón employs the use of elaborate poetic language. He introduces the process of achieving sainthood as a gradual development; San Francisco is portrayed as a man guided by reason who ultimately finds the solution to his desengaño in the Society of Jesus.

El Fénix de España, San Francisco de Borja commences where the previous play concludes; San Francisco has already found an answer to his desengaño. The author takes advantage of the opportunity to praise his good life and works in the Society of Jesus. Although the episodes in the comedia deviate from the biographical information of the life of San Francisco, the action fulfills the purpose of emphasizing the influence that his exemplary life has on the other characters; included in the cast of characters are two abstract figures which move the comedia toward a symbolic level.

San Francisco de Borja, Duque de Gandía summarizes more of the life of San Francisco than it dramatizes; the plot involves the use of external devices to develop the intrigue. The sources of San Francisco's desengaño are explained in the long speeches of the abstract figures. In the construction of the plot these abstract characters play a prominent role; San Francisco represents the symbol of goodness surrounded by temptations on one side and encouragement on the other. He is involved in the process of discovering an answer to his desengaño, yet his

relationship with the supporting characters constitutes a large portion of the action. The author attempts to cover too much of the life of San Francisco; there is a lack of unity in the plot. At times the author does not seem to be intellectually inspired.

The auto El Gran Duque de Gandía, a completely allegorical projection of the theme of desengaño, represents an intriguing approach to relate the fall of man to the death of nature and San Francisco's encounter with desengaño. The authors of the two preceding plays in using allegory were moving toward a presentation of San Francisco's experience as one which any individual could encounter in life. In this auto, Calderón allows San Francisco to become man in a generic sense; he explicitly reveals the promise of salvation which is offered to every Christian by the power of God. The main event which dramatizes the turning point in the life of San Francisco is climatic and symbolic of the consequences of man's fall from grace. Combined in the auto are elements of poetry and music, which enhance the portrayal of the theme; the figurative language of the long speeches is similar to that of Calderón's La Vida es Sueño.

The action and character of these four works represent the ideals of an entire people. During the Golden Age in Spain the dramatists sought to create plays which subordinated the theme and action to a moral purpose through the

principle of poetic justice. A seventeenth century Spaniard could enjoy an individual experience with these dramas because he could identify himself with the religious spirit of the theme and characters; a twentieth century reader receives a meaningful experience because he can recognize and understand the human truth which is projected through the theme and characters.

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